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FRANK MILES DAY

January, 1950

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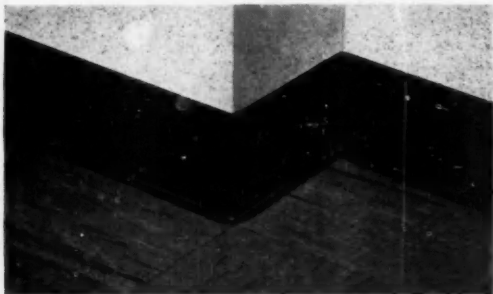
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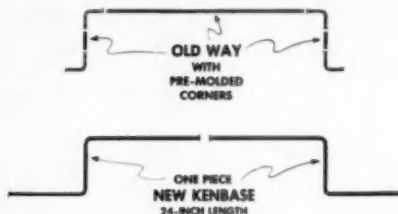
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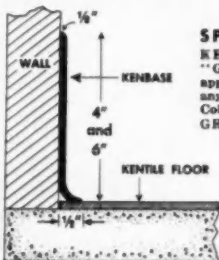


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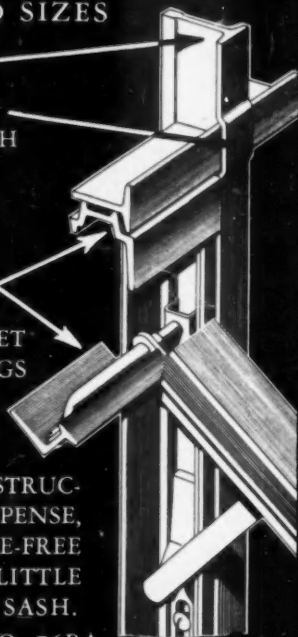
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Notes on Recent Litigation Involving Architects' Fees

Prepared jointly by JOHN T. CARR LOWE, Institute Counsel and
WILLIAM STANLEY PARKER, F.A.I.A., Chairman Committee on
Contract Documents

ARCHITECTS should give consideration to the results of recent cases involving litigation by architects seeking to secure payment of fees for preliminary service on designs for structures for which contractors' estimates greatly exceeded the cost limits which their clients claimed had been stated as controlling the proposed structures.

Certain cases involved private clients. In one case, *Bueche v. Eickenroht*, Texas, it was shown that the client had actually used the plans although the cost exceeded the originally stated limit by some \$8,000. It was shown that the client had expressed the cost limit as a preference, not as a fixed condition. In view of these facts the architect was able to recover his fees.

In another case, *Hammon v. Minary*, Kentucky, the architect prepared four different sets of sketches, and working drawings for two of them on which esti-

mates were received. The client asserted that a limit of \$13,000 had been originally set but later increased to \$20,000. There was conflicting testimony as to the understanding of the parties, who proceeded under an oral agreement. The jury found that the cost limits stated did not constitute a controlling factor and awarded the architect \$2,000 for services rendered, based upon the architect's statement to the client of certain percentages of the cost to be paid for drawing plans, for specifications, and for supervision. This case shows the clear danger of oral agreements. It suggests the value of letters from an architect to his client confirming his understanding of their first conference and the basis on which he was proceeding. Such written evidence if shown to have been received by the client and not objected to, would prevent later dispute over such facts as were therein stated.

In another case, *Rowell v. Crow*, California, involving a hotel to cost \$250,000 and plans for a building that would cost over \$500,000, the owner was held to have set the definite cost limit in an oral agreement, and received no benefit from the designs which could not be used, and the Court denied fees to the architect. This case confirms a point of long standing that when cost is an absolute factor, the architect can not recover if his plans involve a structure that will exceed the cost limit.

Two other cases have involved public buildings. In both, the architect was denied recovery of any fees, in one case involving \$6,837 and in the other, over \$30,000. In the first case, *Stoddard v. King County*, Washington, the architect provided designs needed by the Board in order to ask for Federal assistance in building and equipping a 200-bed addition to a County hospital. The County later failed to raise the \$200,000 as the sponsor's share of the project and the Federal grant was rescinded. The Court held that the architect had dealt with only a single member of the Board, at his own risk, and pointed out that only a majority of a three-man

board could obligate the County. The Court stated: "It may be that there was not the cooperation between the Commissioners in this instance that there might have been. This may have resulted to the detriment of the Appellant. This case indicates the difficulty that may arise when a person deals with one member of a board, regardless of his good faith." An architect should make certain of the authority of an official with whom he deals.

In the second case, *Beacham v. Greenville County, S. C.*, the architect's claim for compensation was denied because the cost of the structure as finally planned would cost \$863,000 while only \$400,000 had been appropriated. The decision was based upon the ground that the County Commissioners were only authorized to commit the County for the construction of the building and could not commit the County for the cost of plans on which no building could be constructed.

The architect and his engineering consultants worked in good faith under instructions of the County Commissioners, in planning additions and alterations to the County Court House. They claimed they were never advised

of any fixed cost limitation, although their contract for services was ratified by the State Legislature in an act that authorized an appropriation of \$400,000.

The first Board resigned and a new Board took office and, while expressing a doubt about the cost of the alterations being planned, the Board instructed the architect to complete his plans and get bids. Meanwhile the cost of construction continued to rise and the bid when finally received far exceeded the appropriation, and the project was indefinitely postponed.

In spite of good faith the architect failed to realize the lack of authority of the Board to commit the County for preliminary services if the final estimate of cost exceeded the appropriation.

This case constitutes a clear warning to architects for public structures to recognize the controlling force of the appropriation and to ascertain whether their payment is absolutely governed by the appropriation. It is understood this case may be appealed. If it is, the final verdict will be of interest to the profession.

Urban Planning and the Architect

By Ralph Walker, F.A.I.A.

Excerpts from an address before a meeting in Baton Rouge, La., Oct. 7, 1949 sponsored by the Louisiana chapters A.I.A. and the Louisiana Architects' Association

GUSTAV JENSEN, a Danish friend of mine, a famous designer of fancy and always beautiful packages, does not understand why anybody likes to live in the country—not even a small city has any interest for him. The great metropolis has everything with which to make him happy, contented, and fulfilled—*except one thing*.

What Jensen misses is more country in New York City—a

cityfied country but nevertheless more green area. But above all that, he misses the opportunity of what our Latin friends call *el paseo*, the opportunity of walking and seeing other fashionable people and also being seen. You will remember there are many fashionable levels. In New York, one day a year, with great effort, with enormous fanfare, Fifth Avenue has an Easter Parade and last year it was closed to traffic and a million

people walked up and down, up and down. And throughout the world in one God-forsaken place after another the humble and the great still think it desirable and amusing—almost as good as the cinema.

But the average paseo in the United States, however, is Main Street and here is to be found one of the ugliest aspects of our civilization. Here is the "huckster" gone wild, here are signs that are never quite modest, signs that wink and blink, signs which push out more and more to accost the pocketbook of the average \$1,400 a year income—trying to make a dent upon dazed passersby with most of their money already spent.

This Spring I was in Paris at Whitsuntide—when all Christian Europe takes a long holiday—and the Champs Elysees was filled with leisurely walkers enjoying the beauty of that famous boulevard. The benches in the Tuilleries Gardens were filled with lovers, openly courting each other—so openly, in fact, that I wondered whether it was love or merely Spring.

We talk much about the city of the automobile, forgetting that, strangely enough, there is and always will be a great deal of walking necessary and desirable, and

that the city of tomorrow must afford the Fifth Avenue Easter Parade easily each day or finally supply less desirable manifestations of the great parade grounds of the welfare states.

One of the architects for a re-planned Warsaw described to me the great new square which was being designed—in imitation of the parent Red Square with its great symbol of death—i. e. Lenin's Tomb—and the wonderful exhilaration that came of marching in crowds and saluting in crowds, and being individually recognized and saluted in turn by a small group of the RULERS.

Yet, however, more and more people will move as tenants into urban areas, not into the centers but into fringes which spread along every main highway leading to the original city and into developments which are molded by realtors—on either rigid rectilinear street patterns or on romantic curves generally bearing little, if any, relation to the contours of the land. In fact, the next generation's growth estimated as a possible twenty million will move, if not already there, into the city. The center of the population is, however, more and more found

outside the old established city limits.

I am not so sure that every modern industry should not place in escrow sufficient funds—to replace the landscape as it formerly existed, and before it disturbed the natural resources—inherent or possible. For, without upsetting private enterprise, the developer might well be asked to insure the future against decay and ugliness. In 1943 I spent some time in England where I discussed just this idea with planners as it was related to wasted land about Birmingham. I have flown many times on my way to and from Chicago over the spoil heaps and open-face mines of Pennsylvania and Ohio and have wondered if sometime we might not regret that forethought had not folded back the top soil temporarily. In other words, if we are to insure our old age perhaps we had better do it by insuring it with resources.

Also, as the expense of the individual home has inflated to an impossibility of being achieved within even a rising average income, more and more we find, the country over, that the developments are guaranteed by governmental agencies or by large investment companies. The propor-

tion of tenants, therefore, continually increases in ratio to home ownerships. These developments tend toward the impersonal in living. Certainly they encourage, as a rule, no sense of responsibility in relation to the qualities of the city in which the tenants live; certainly these projects encourage the idea that they (the inhabitants) individually need do nothing to create better living. And, in general, these developments are as fundamentally drear as they were in Manchester, England, a century ago when the industrial era had its start.

In Stockholm and Göteborg where I looked at housing this year and where each city has done an enormous amount of siting and building to take care of the worldwide similar urban increase in population: one can readily see that were it not for the old cities at the center with their fine civic art—as expressed in public buildings and squares, in waterside development, in sculpture—that the city might not now have the qualities which make a city a living entity and a remembered personality. Again, as in Paris, one appreciates that owing to the stored wealth of the past the present age

borrowed richness as an inheritance—and one which was slowly accumulated through the centuries and is still the basic quality of the city; so basic that one is compelled to admit that without the possibility of viewing these accumulations of rich experience, one might as well stay at home. Meanwhile, however, few new accumulations—few present treasures—are being built so that they too may be preserved.

When one goes to the modern city where the only heritage was the land itself—either Detroit or Los Angeles—one appreciates the contrary, that these cities have destroyed what little past they may have had and have sprawled out like great octopi greedily seizing upon and destroying the beauty of nature. But in our hearts the very chaos is a search for Utopia.

Although it is not easily found, the eighteenth- and nineteenth-century liberals offered the splendid riches of the world to the enlightened and intelligent individual; but unfortunately the uninformed masses heard the invitation and took violent possession—only to find the wealth gone and themselves as slaves.

The problems of the city are not alone those generated by the auto-

mobile and other mechanical comforts but also by a growing indifference as to what citizenship means. At present, for example, the U.A.W., a labor union, seems to play a far greater part in the lives of most Detroiters than does the City government or an individual sense of citizen responsibility. I use the city of Detroit because there has been a great deal of architect interest to create a better city and it is too early to discover whether the original impulse will continue as an influence through time into accomplishment.

But the city must have an entity, if for tax purposes alone, and most of the major cities in the country complain that while they are the source of most national and state revenues they get a disproportionate share in return—but also for a larger social reason: i. e. that men cannot live to the mere getting of an easy living, no matter how plentiful or meagre; he must, if he is to remain man, demand a larger return from his cooperative efforts. He must build a true city—one which demands responsibility, and respects and saves an inheritance for other generations. He must build for some sort of endurance. It is perfectly futile for us as architects to build other than

the most enduring because it is completely impossible for any one generation to take care of its own building needs. Tomorrow's city can only be the best that today's knowledge will permit.

As an interesting aside, I have started on my own a special survey of the community in which I live—because I believe that every architect should “know his own community” and that planning is almost impossible without fundamental knowledge. In charting the rate of the tax assessments for the last twenty-five years, this picture developed: that while the increase in the rate of town taxes—in proportion to population increase—has remained in parallel and produced only a slight rise, the state and county rates, on the other hand, yearly increased in a constantly rising curve which still has not found its plateau. I have not been able so far to draft a curve of Federal and State income taxes, but I believe our community pays a fairly high rate in comparison with other communities and for which we get comparatively little return. It is obvious—if this is true throughout the nation—that local communities will find it extremely difficult to initiate, on

their own, any improvements without State and Federal subsidy.

At present, for example, the national taxes and the possibility of greater—in competition with our position in the world as forced by the USSR—tends to make difficult the necessary improvement on the local level—unless they are accomplished on a purely business basis. It will, I believe, be vitally necessary that we design our cities, as were the old German cities before 1914, as profit-making enterprises, whether they are initiated by political bodies, such as the New York Port Authority, or by subsidy to such private bodies as the Rockefeller Corporation. They must, however, be more socially inclined than those which built Stuyvesant Town in New York, or much of the housing hives so far accomplished by Government planning.

Now I have tried to get over recently an idea in city planning which is in sharp contrast to that famous remark of D. H. Burnham, and it is: *Make many little plans—the habit of planning is more important than a so-called master plan—outdated and gathering dust on the shelves of a forgotten file.*

We must encourage the production of city planning ideas and the

efficient organization of man's efforts to attain the good life. One must, of course, set up consciously the meaning of leisure and in our own ideals project the growing opportunities into creative realism.

What are the problems and opportunities of modern urban life? Certainly they must proceed from a dweller desire to participation in them. From long reading and from the discussions in worldwide city centers with their planners, I am still convinced that the average family would like—first, a simple individual dwelling of their own, on their own patch of land. I am still convinced that they would also like—men and women alike—to live in communities where they know personally who governs them, and who teaches in the schools to which they send their children; and this even if they are mobile by habit and have to live in trailers.

The other day, at a conference with a public official, a group of us had to admit, with him, that while throughout the country the architect doing housing was giving adequate competent service on the dwelling unit design, the average site plan left much to be desired; that it was institutional in character, and lacking any sense of com-

munity responsibility and living. As I have said before, we must learn to change the nasty word "project" into "community."

For some time—since 1930 in fact—I have been collecting illustrations of site planning around the world and I have long believed that we have not gone forward in theory or practice but have failed in achieving any quality of new community arrangement which leads to citizen participation and responsibility. While there have been probably more buildings—more sites purposely directed, built and developed in the last fifteen years than when the Emperor Augustus built cities for his legions and their camp followers on the outskirts of the Roman peace—there has been less philosophical result, other than shelter, than in any other time I know of, because in the past, at least, over the slow accumulation of time, people developed a cultural philosophy. Perhaps it may look like the patina which the rolling stone did not gather but the results have been the beautiful cities which still, despite the destruction of wars, exist to delight us as tourists and vacationists. I still believe that it is not dreaming on my part when I state that the real job to

be done in the near future—in fact in the very next generation—is once again to attain a philosophical reason for modern urban living and one which leads to charm and repose. This is not a new search, for since the beginning of this century many philosophers and planners have tried to find an answer to the increasingly ugly city growth.

One which has been developed is the “new town movement”—the satellite town. At the beginning of the century, England began this thinking and the elder Saarinen developed a beautiful master plan years ago for Helsingfors in Finland on this theory—and during the last war, in England again, there has come into being a very strong movement, indeed, in this direction under the Labor Government—but in full acceptance by all parties. The idea, broadly expressed, is as follows:

One: Each city should control its regional spread—the new political boundaries must be recognized to cover the new and real problems in urban growth which modern life engenders; that this control of its own growth is the only way to finally control the city's own tax structure.

Two: Recognizing that the

present spread has been ugly and uncontrolled in shape and pattern, destroying rural values, economic and recreational, it is believed better to recapture the values of a smaller city—those recognized as having political and social benefits.

Three: That the countryside is therefore maintained for rural uses and for recreation; that there is a need of the introduction into urban centers of new green areas: thereby both enriching the cities and replacing the present slums or a future high-density redevelopment of population, and again, in sharp contrast to the present trend into straggly urban ribbons.

Four: That industry be placed near community life if it has no nuisance in character, and practically isolated if it is so-called “heavy industry.”

And, finally, that this is the only way to solve traffic problems which the one passenger-and-seven-tenths-of-another in each private automobile is bottlenecking and strangling present city centers.

In a few words these statements sum the problems of urban planning and a thoughtful solution, but tidiness alone does not mean a new social order: otherwise the chicken-range apartment or the im-

personal row house would be Utopia.

It has been said by some of the teachers in the new profession of planning that the architect is not necessarily best fitted to the planning, and when one considers the problems of national resources I am inclined to agree. But when we talk of city planning I believe the architect is not only especially fitted but makes a great mistake in not interesting himself. City planning is fundamentally concerned with human resources in the way of family living; the necessary work places; the siting of public utilities which while specialties are certainly in great need of economic coordination; the placing of shopping centers and schools and recreation, all of which require building and intimate siting as well as general planning.

I do not think there is any great mystery in planning satisfactory communities, nor do I think that community economics are any more difficult to understand than the ordinary run of business life. We architects, especially, accustomed to handling our clients' affairs as trustees, are certainly capable of understanding the practical needs of the communities in which we may find ourselves.

Now there is a great deal of planning which is part of every normal city—most of it done by city departments and most of it done without any great sense of coordination and, especially, of design. It is here that the whole and chaotic Topsy-like growth needs direction. This direction should have a philosophical purpose and not be one of continuing engineering and political expedience.

Our cities are ugly because they are permitted to grow without conscious planning, without any understanding on the part of the public that their whole existence would be better and cheaper if the growth were intelligently controlled and guided, their taxes lighter, their citizen responsibility easier to perform.

I certainly believe that it is much better for city planning to be done by talented people within their own community, for it has been the history of planning in this country that the reports of the "called-in" experts too often molder in the dust of neglect. The words "master plan" have a peculiar distaste for the American people and even when modified into euphony, such as employed in New Haven, Connecticut, where it

has been called "A Comprehensive Notion of the Future," it is still difficult to attain, and I come back to the theme, "make many little plans" because, no matter how difficult the great problem of urban ugliness and disorder which surrounds us, it can be broken down into smaller problems which one by one can be solved:

The problems, however, are still large enough to call for group effort and I believe that Chapter leadership should be developed. Chapter seminars might well be devoted to the problems, and to these the public should be invited, and it is here where the out of town experts can be of greatest help, and their suggestions offered in the name of the Chapter.

All proposed solutions always should be accompanied by a cost analysis to show that the existent

non-planning is always more expensive and wasteful, and a statement of the ensuing economies. For most planning proposals meet opposition in that old remark—"It's very pretty, but how do we pay for it?"

Finally, the architects must as a professional body—ethically forbidden to advertise—make a definite contribution toward their community life, and the question whether service of this kind should be free is, it seems to me, of less importance than the great respect and benefit which the profession gains in doing this work.

I have said elsewhere nothing is so forlorn or damning as the remark which one architect after another has said to me—"We haven't got much to show you in this town." Well, why not?

**An old problem is still with us.
Is it any nearer a solution?**

Small-House Activity in Washington State

By J. Lister Holmes

IN my early days in The Institute, some thirty years ago, I recall those staunch, revered practitioners of the new West being concerned with the small-house

problem. The small house had formed the basis of their first practice; \$1500, \$2000, such were not bad-sized jobs in attempting practice, but, gaining strength in the

community as they grew older, these architects had graduated to the larger building class and the small house, then \$3,000 or more, was a time-absorber in their offices and unprofitable. There were dull times, when a cottage or two was nice to have around but, given a choice, the larger work was preferable, because it seemed more important and there was something left in the treasury afterwards.

What is the small house today —7, 8, \$10,000? It is a sizable item of business. Given two or three of such commissions a month at a 10% rate, the young architect could make out in such a practice, just as he could after the first world war, proportionately, of course. However, an \$800 or \$900 fee for an architect is just as difficult to pay today on a small house as the \$300 or \$400 was then for that class of homeowner. The problem has not changed. We still have it with us, and it isn't a matter of whether architects can afford to do that kind of work.

This was the Washington State Chapter's approach in setting up the Small House Plans Bureau in February, 1946. The Master Builders' organization, a group of house builders, speculative and otherwise, joined in the venture.

They supplied three members of the Board; the other four, including the chairman, were architects elected by the Chapter.

Stock plans with limited supervision as paid for, seemed the only solution. To provide the first reservoir of plans, the Seattle Trust & Savings Bank staged a competition with \$1,000 in prizes. Few young men had as yet returned from service, hence but twenty plans were secured; however, other architects contributed stock houses. Five sets of prints with FHA-type outline specifications were sold for fifty dollars, with no discount for duplication—two houses, \$100 and so on.

Selling space was set up in the Master Builders' headquarters, small at first and unattended. Now it is larger and requires almost a full-time attendant. For all of this the Bureau pays \$225 per month.

Less than a year after the first competition, the Seattle Trust & Savings Bank financed another \$1,000 prize competition, and this time there were over one hundred plans submitted, and the reservoir grew along with the demand. These competitions received recognition in the local papers and each such stimulant added to market demand.

Local newspapers had been publishing a plan a week. In the spring of '47, a shopping-news weekly published a plan book as well as the regular weekly plan. In '48 the Bureau had its own booth at the Seattle Home Show in the Civic Auditorium, stirring up further interest. That same year the morning paper put up \$1,000 in prizes for a third competition, but while one hundred plans were added to the reservoir, this group did not seem to have as high a rating as the first competitions.

This year's efforts have been limited to two activities. One is the publishing of a new plan book by a firm of publishers interested in that sort of work. It has still to come out and results are still to be tested. This, as well as all publicity, was had without expense to the Bureau. Secondly, an interesting experiment is now underway, to wit, the collaboration of architect and builder program in the development of an economy house. Here the two work together in the design and construction to evolve methods and procedures beneficial to the owner and less costly. Twenty of these are under construction, and the *Seattle Times* will feature each as com-

pleted. Results are still to be measured.

In the three and one-half years of operation, the Bureau has sold about a thousand plans and enriched their authors by more than twenty-five thousand dollars. You see, half of the charges to owners accrues to the plan designer.

Each new piece of public-attention-calling acted as a stimulant to sales, with some lapses between and a total falling off of interest if publicity stopped. It is quite a task to continue the wangling of unpaid advertising, hence there were bound to be lapses. *Good Housekeeping* published one of the houses, as did *Sunset Magazine*. Fifty sales resulted and plans went to Georgia, Arizona and all over; but the Chapter frowned on national sales, hence this effort perished.

Some house plans were purchased because the prospective owner could not afford an architect's fee. Others were bought simply because the owner was not in any event to employ an architect. There did not seem, at any time, to be public recognition of a service being done by the architects here, either as a standard-raiser of the small house or in a public-spirited effort to serve the needy.

Plans were sold mostly to individuals. Speculative builders appreciated the drag-in sales value of the public interest in the plans but purchased but few for their own use. Perhaps this was because ninety percent of the plans were modern in flavor. It is of interest to note that the poorly designed type sold as readily and with equal volume as did the better looking, better planned house. Recent col-

legiate simple delineation proved valueless as public sales stimulant. The old romantic pictorial rendering was much more effective. The market for plans was greatly reduced with construction-cost increase.

EDITOR'S NOTE: For those to whom this ending of the article may seem abrupt and unfinished, the author would let it be known that the story is not, and cannot be, completely told at this time.



Dedicating a Building

Remarks by WILLIAM A. DELANO, F.A.I.A. and FRANCIS KEALLY, F.A.I.A. at the dedication of the new Parke-Bernet Galleries in New York, designed by Walker & Poor, architects

PUBLIC CEREMONIES connected with the formal opening of a new building constitute a tool of unusual effectiveness in improving the public relations of the architectural profession, and this tool is too infrequently used. All too often the public does not know whether a building is good architecturally or just another building, unless their thinking is led by architectural critics in whose judgment they can trust.

At the recent opening of the Parke-Bernet Galleries, occupying a block on Madison Avenue be-

tween 76th and 77th Street, the president of the Municipal Art Commission, William Adams Delano; the president of the Municipal Art Society, Francis Keally; and Robert A. Dowling, president of City Investing Company, officiated at the opening ceremonies. Some of their remarks are well worth reporting as an example of what may be said to give a worthy building an auspicious start in life.

WILLIAM A. DELANO, F.A.I.A.:

It is unusual in this era of stark, utilitarian building that an

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architect has the good fortune to design for a client of imagination—who realizes that man cannot live on rents alone, and for that client to find tenants of like mind.

As the result shows, it has been a particularly happy conjunction of the stars. Speaking of constellations, I am told that another star—the sculptor, Wheeler Williams—who designed the distinguished group over the entrance, has had trouble with his breastworks; that the City Fathers demand a considerable sum in rent for the lady's bosom, which projects beyond the authorized building line. They are, I am told, the most expensive—or should I say extensive—in New York but they will pay rich dividends in the quality they give to the facade. I rejoice that Anthony Comstock is in his grave!

I must confess to a certain envy. I should have been very proud to have designed this building, for it combines all the best of traditional and modern schools of architectural thought. It will, I feel sure, appeal to the public.

I had not been so far north on Madison Avenue for some months, so I took a taxi and said to the driver, "I want to see a new building on Madison Avenue between 76th and 77th Street." He replied, "Oh, you mean the Parke-Bernet's new gallery; it's the best damn building in New York." If that be the judgment of a taxi-driver, I am sure it will make even stronger appeal to that decreasing

number of our citizens who do *not* drive taxis.

May I say a word about the value of this building as an example to other owners of real estate. For thirty years I have served on art commissions and planning boards in Washington and here, and I am convinced that under our democratic form of government such bodies can accomplish little except on government-owned property. Mr. Elihu Root once said, when I asked him if the Fine Arts Commission in Washington had not the power under the law to stop a particularly atrocious building that had been laid before us: "I'm prouder of that bill, which I drafted when I was Secretary of State, than almost any other, for it gives the Commission no power. It can only advise. If the Bill had given veto powers, it would have been abolished by Congress inside of six months."

The Art Commission of the City of New York, unlike the National Fine Arts Commission, has greater power under its charter, but if it seriously takes issue with any of the City Departments it is likely to have rough sledding. No commission would be tolerated that governed the appearance of privately owned property. It takes an Emperor and a Baron Hausmann to create a Paris.

Civic pride, public sentiment and well-directed publicity may have some value, but I believe that examples speak louder than words. I hope, therefore, that this build-

ing, dedicated today, may demonstrate to others that distinction in commercial building pays.

As many words are a weariness to the flesh, I close with sincere congratulations to Mr. Dowling, the owner; Walker and Poor, the architects; Wheeler Williams, the sculptor; City Construction Co., the builder; and to Parke-Bernet Galleries for having found such a distinguished home.



FRANCIS KEALLY, F.A.I.A.:

When I received Mr. Dowling's gracious invitation to participate as President of the Municipal Art Society in the unveiling of Wheeler Williams' sculptural composition, "Venus and Manhattan" which adorns the facade of this handsome modern structure, I was particularly pleased because it has been my privilege to watch this project develop from its very inception, living as I do only a stone's throw from this spot.

Perhaps at this point it would be appropriate to say a word about the Municipal Art Society and what it stands for. This unique organization was founded in 1892 by a group of civic-minded architects, painters, sculptors and laymen who were interested in the beautiful development of our city, and since that time this group has contributed in no small measure to the preservation as well as to the enhancement of a finer-appearing metropolis.

Previous to the Rockefeller

Center development, when commercial buildings of all sizes and shapes were erected over the years throughout Manhattan Island and among this heterogeneous collection of structures, one finds it difficult to recall very many that possess distinguishing or lasting qualities. However, upon the completion of the Rockefeller group in 1940, this harmonious and inspiring architectural conception created a new philosophy, or if you prefer, a new conception of environment for commercial zones, resulting in higher standards of taste and cultural values.

How was this accomplished? The answer is a fairly simple one. The architects, in addition to producing a sound functional building, added that intangible thing called beauty, by introducing in appropriate locations sculptural embellishments, fountains, gardens and open vistas, all of which, through proper interrelation, create a rhythmic coherence that has delighted the eye of hundreds of thousands of visitors from all parts of the world ever since.

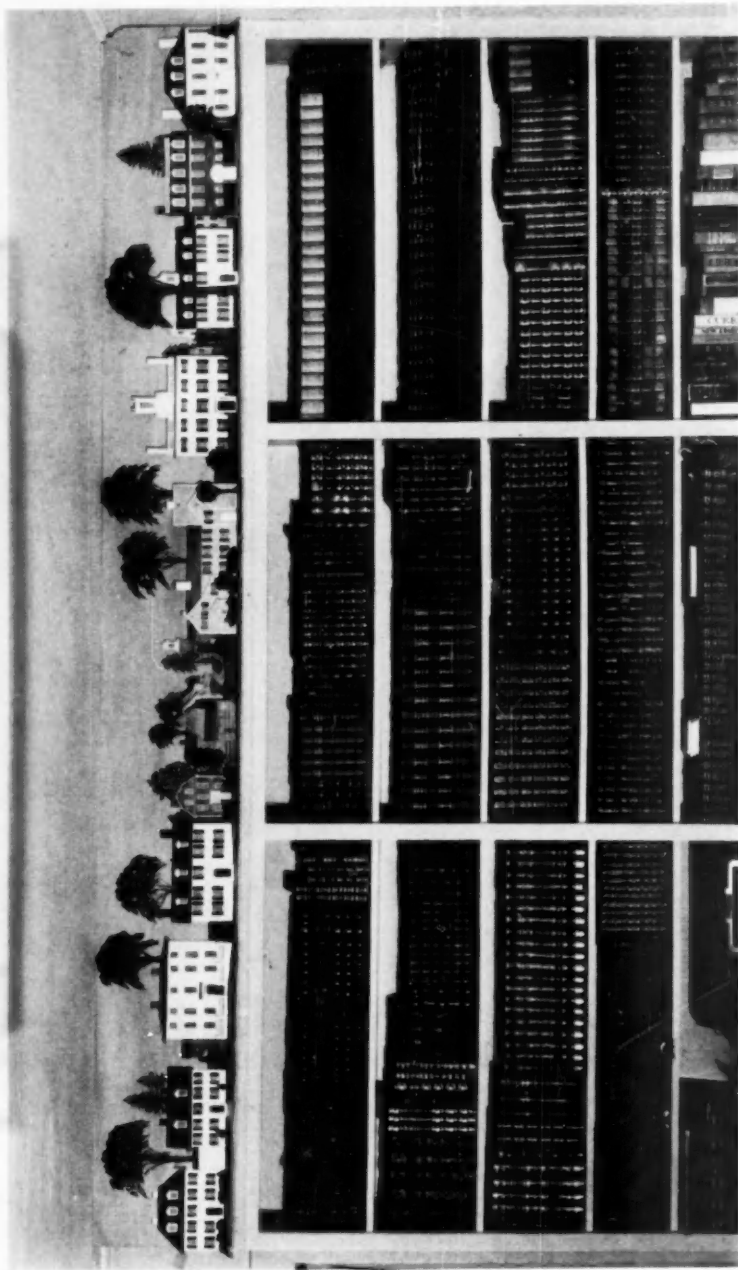
Hugh Ferriss, the distinguished architect and creator of many visionary patterns of New York of the Future, made this observation recently: "If it is true that Architecture is the Mother of the Arts, looking at some of the structures recently erected in New York, I am afraid that she is a very barren woman."

As far as I know, this new Parke-Bernet Galleries Building

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ENTRANCE TO PARKE-BERNET GALLERIES, NEW YORK, N. Y.
WALKER & POOR, ARCHITECTS; WHEELER WILLIAMS, SCULPTOR
Photograph by Richard Garrison



IN THE LIBRARY OF CAPTAIN W. G. WENDELL, PORTSMOUTH, N. H.
Interested particularly in the preservation of historic houses, Capt. Wendell had the sculptor-woodcarver J. Gregory Higgins make the frieze above the bookcases. Capt. Wendell owns the two houses shown at the left.

is the first important project to be erected since Radio City that has recognized the fact that if we are to remain culturally healthy, all our buildings, both public and private, must possess spiritual as well as physical values.

We are here today to take part in the unveiling of this beautiful embellishment in aluminum. It is quite evident to the trained eye that this completed facade was conceived and developed at the very inception of this project through close collaboration between Walker & Poor, the architects, and Wheeler Williams, the sculptor, resulting in a harmonious combination of the diverse elements in the overall design. It is interesting to note that the architects have provided a broad uninterrupted wall surface as a foil, or background if you please, for Mr. Williams' distinguished contribution.

As I study this facade, my mind keeps going back to some of those beautiful Egyptian, Assyrian and Mayan temples in which sculpture and structure have been so beautifully integrated that nothing can be added or taken away without marring the refinement and the beauty of the original conception, and these monuments, as you know, have lasted down through the ages. By the same token, this handsome embellishment can never be removed from this facade without doing serious harm to the esthetic effect of the whole.

I uncovered a very interesting fact yesterday with regard to the

relative cost of this group to the over-all cost of the project. You will be pleasantly surprised to know that this sculptural adornment cost the owners just a fraction over one per cent of the total investment. Could the owners, the City Investing Company, have invested their funds more soundly? I don't believe so, for this feature alone will not only stimulate the minds of those who will pass it in the days to come, but will add a note of distinction to the main entrance that is a mark of real identification, far superior in every respect to any sign or marquette that might have been used in its place.

In reflecting upon this successful architectural achievement, I can't help but think of the eternal triangle with its three equal sides, A, B and C: A—standing for the Architect; B—standing for the Builder; and C—for the Client. If you take away any one side, the triangle no longer exists. It is crystal clear that this triangle was never broken during the entire development of this project, otherwise it wouldn't be our pleasure today to enjoy its rhythmic character, its beautiful proportions and its superlative quality of design. And I should like to add here that no beautiful structure has ever been created unless there is an owner who is both sympathetic and encouraging, who in this instance happens to be Robert Dowling. The owners, the architects and the sculptor are all to be congratulated

for adding such an outstanding edifice to the skyline of New York.

I sincerely hope that the example which has been set in the appropriate use of fine sculpture on the exterior of this structure will inspire others in the days to come to do likewise by taking full advantage of the rich wealth of sculptural talent that exists in our city today.

In closing, I should like to quote a passage from the late Daniel Burnham, Chicago architect:

"Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans. Aim high in hope and work, remembering that a noble logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

Architectural Fees

By Herbert M. Tatum

IN TWO PARTS—PART II

A paper read at a meeting of Chapter officials of the Gulf States District, Baton Rouge, La., Oct. 7, 1949.

IT IS A KNOWN FACT that architectural service and administration performed by governmental agencies, incumbered by the necessary but inflexible rules of civil service, is very expensive to the taxpayers. Architectural service performed by the private architect at a fair and reasonable fee is probably several percent of construction costs less. I believe that The Institute could well afford to obtain statistics and factual data in proof of this situation by means of employed counsel or accountants, and thus provide invaluable assistance to the spearhead committee negotiating with the agencies.

We must have indisputable and up-to-date facts to successfully combat the constant pressure on us to re-evaluate our services downward.

Let us briefly review the more common methods of charging for architectural services.

A. There is the new contract form shortly to come off the press for use when a multiple of the technical costs forms the basis of payment for professional services, and will in general define the work to be done by the architect much in the same manner that the older form of contract does. A blank space is provided for this numerical

multiple to be inserted by the architect. An hourly rate for the payment to any principal member of the architectural firm is likewise left in blank. Consultants' fees for work not performed under the architect's payroll are not to be used as a cost in determining the fee, but are to be reimbursed by the owner at the amount paid for them by the architect. Those are the highlights of the new contract. The reasons for working out this type of contract form, and making it available to the architect for use at his discretion, are obvious. Some architects will find it more useful than others, depending upon the type of their practice and the customs of their region. It seems to me that it will naturally raise certain questions in the mind of the client. For instance, why should the architect need two-and-one-half or three times the cost of his drafting-room salaries to cover his overhead and profit? What assurance is there that the architect will be an efficient operator? What indication is there of how much the ultimate charges will be? Those are questions that we can answer easily or with difficulty, depending upon the client, the nature of the work, and the architect's own clarity of explanation.

However, it is an excellent contract for use where the amount of work to be done is either small or unpredictable, or the work itself is of an unusual nature.

B. There is the professional method of charging, well described by Mr. Sturgis in the July 1948 issue of the *JOURNAL*, in which the fee to the principal was fixed in advance, either as a lump sum or a salary, the costs of production otherwise being reimbursed by the owner. He lucidly says: "There are certain obvious advantages to this system. One—no work is ever done which does not show a definite profit. Two—payments, both on account of the fee and the current drafting and overhead, are made every month. Three—the architect is encouraged to put all his professional skill at the disposition of his client to arrive at economical planning and construction. Five hundred spent in drafting might easily save five thousand. Four—the architect is freed from the onus of receiving more pay if the owner deliberately increases the cost by the use of more costly material involving no work on the architect's part." Mr. Sturgis adds this: "The one great disadvantage which has hitherto hindered its adoption is that the archi-

tect does not make abnormal profit on the big job—those over a million."

C. There is the compromise method of determining fee which is somewhat between this latter method and our familiar percentage-of-construction-costs method, which is advantageous to the owner and not too unfair to the architect. This is the agreement under which the percentage fee based on construction costs is determined, and becomes the ceiling fee for the architectural service. It includes, of course, profit and costs. A percentage of this total, reasonably arrived at, depending upon the magnitude and complexity of the work, is earmarked as payment to the principal for his services. If any of the remainder of the ceiling fee is not expended as costs, architect and owner share this saving. If costs exceed this remainder they are paid for by the architect out of his earmarked fee, and presumably if costs exceed the ceiling, they will be paid for by the architect out of his pocket.

D. The negotiated lump-sum fee seems to have raised its ugly head during the war. It has been used generally in all Department of the Army work and obviously will be with us for a long time to come.

Mr. Litchfield, Chairman of our Committee on Fees, and very skilled I am sure, in negotiating them, recently made these pertinent remarks: "There are many details in the negotiation of this type of contract that are unique to it, for the architect is agreeing to perform a particular and specific service for a definite amount of money. All the details of the contract must be known and carefully considered by both the architect and the client during negotiations. The thinking by the architect and the client during the negotiation period invariably has little relation to the percentage type of contract, and I am afraid that this approach is foreign to the practice of many architectural firms." It is obvious that the architect must request and obtain complete information concerning the type of work to be done and its scope, and all conditions surrounding its development. There must be clearly defined clauses in the agreement to cover the contingency of change in scope of services as originally contemplated. It is obvious that the architect must have or obtain, before any negotiation is completed, accurate information as to his costs for producing such work or delivering such services. It is further

obvious that the architect must be prepared morally and financially to refuse a contract not offering him full compensation for services demanded. The negotiated lump-sum fee contract can be extremely dangerous to the interests of the owner as well as to the architect. As an idealist I feel that its broad and general use can be prevented if our profession has the nerve and fortitude to oppose it.

The annual report of the Fees Committee, dated February 18, 1949 recommended abolishment of the negotiated lump-sum fee contract in the following words: "The problems of the negotiated fixed-fee type of contract have been accepted by the Fees Committee as a challenge. We believe that experience has shown that this negotiated lump-sum fee contract, used by many departments of the Federal Government, is non-professional and unavoidably competitive in nature on the basis of fees in particular. Negotiations between the architect and the Federal bureau usually result in fee cutting without regard to quality of professional service. In order that a high quality of professional service be maintained by the profession this Committee recommends that The A.I.A. make a strong ef-

fort to bring about the abolishment of the negotiated lump-sum fee type of Contract."

E. In regard to our long-used and respected percentage-of-construction-cost method of determining fees, I humbly make these suggestions: 1. That we insist upon adequate payment for services over and above normal architectural services. Many public bodies, as you know, in our region insist that the several mechanical contracts be awarded separately. If our clients desire that we replace the general contractor to their saving, we should be compensated accordingly for the additional duties and responsibilities placed upon us. 2. That we insist upon adequate payment over and above the fee for full-time supervision when required by the nature of the work or merely at the instance of the owner. As you know, in our region many public bodies have come to demand that full-time supervision be furnished by the architect as part of his basic service. 3. That we insist upon adequate payment for traveling expenses. Distances in our region are great and little consideration, if any, is given to mileage expense involved in visiting work at greater than normal distances from our offices. 4.

That we insist upon adequate payment for highly specialized engineering services which are over and above the usual technical phases of building handled by us within our basic fee.

The foregoing matters should be, of course, handled in the course of sound business relations between architect and client. However, in consideration of architects' charges they are of great importance.

I conclude with the opinion that the various methods of establishing the architectural fee other than by the percentage-of-construction-cost

method should be carefully scrutinized in the light of their adoption by the profession at large. All of the methods have merit and in many cases are more equitable and more professional. We must not lose sight of the fact, however, that over a period of many years the old system has served fairly well. It has provided a secure uniformity and, when followed by the average architect, gave him confidence that he was on firm ground in treating himself, his client, and his competitor architect, fairly and honorably.

EDITOR'S NOTE: Since the delivery of this paper the Committee on Fees has reached an agreement with Federal officials, of which details will be published later.



Honors

GEORGE BAIN CUMMINGS, F.A.I.A. and WILLIAM LESCAZE have been appointed by Governor Dewey as two of the five men constituting the New York State Building Code Commission. The purpose of this Commission is to prepare a new building code for state-wide application.

THOMAS HALL LOCRAFT of Washington, D. C. has been appointed head of the Department of

Architecture of The Catholic University of America. Dr. Locraft succeeds Dr. Frederick V. Murphy, F.A.I.A. who retired last July. Dr. Locraft is a graduate of the department which he now heads, attended the Fontainebleau School of Fine Arts in 1927, won the Paris Prize and studied in the Ecole from 1928-31. In 1928 he also won the diploma of the B.A.I.D. He received his Ph.D. at Catholic University in 1931.

They Say:

Gilbert K. Chesterton

AN AMERICAN CITY at night would be a fantastically beautiful thing if only one couldn't read.

Lewis Mumford

(in "Monumentalism, Symbolism and Style," *Magazine of Art*, Nov. '49.)

THE PHRASE "FORM FOLLOWS FUNCTION" has a long and honorable history. The underlying perception belongs to the biologist Lamarck: a recognition of the fact that all structures in organic nature are purposive and that all purposive activities become, as it were, formalized, ingrained in structure. The American sculptor, Horatio Greenough, an intellectual man who had doubtless absorbed Lamarchianism, as Emerson had, long before Darwin became fashionable, translated this perception into architecture with a clarity that still remains admirable. A generation or so later Louis Sullivan reiterated the same truth in his "Kindergarten Chats," perhaps rediscovering it for himself, perhaps unconsciously repeating Greenough; and he elaborated the various corollaries that follow its acceptance: namely, that new purposes

and new functions demand new forms, that old forms are not adequate for the expression or fulfillment of new functions, that functionless form denotes atrophy, purposelessness, inertia—and so forth.

Major General L. J. Sverdrup

WE LIKE TO THINK of the great inventions of Americans. Without discounting those, we should remember that of 300 Nobel Prize winners about 15 have been American. The score should be higher. We must raise it if we are to continue world leadership.

Michael T. Waterhouse, M.C.

(from his inaugural address as President of the R.I.B.A., November 1, 1949, reporting on his impressions of American methods.)

ON GENERAL matters, I would first remark on the standing of the profession in the eyes both of the public (that is to say clients and potential clients) and the industry. In the eyes of both they have—and must have individually if they are to survive—a reputation for keen business efficiency and complete "know how" of their job. Their salesmanship of this is good and is backed by results. I would

say that their advice and opinion is regarded more as we accept the advice and opinion of a first class medical or surgical consultant—as without question the best professional advice available.

The fallacy so common to the British lay client's mind that because he lives in a house he must know all about it, including how to build it, does not obtrude itself there. The client there adopts the attitude: "It's the architect fellow's job to know his job and to advise me how best to spend my money." The architect's attitude: "This client chose me to do this job because he thought I could do it best. If he doesn't accept my ideas and advice let him find another architect." You may consider that I exaggerate if I say this is universal but I assure you that it is the dominant attitude.

John Gloag

(in "Man and Buildings," 1931.)
THERE ARE many people in the world to whom a fresh idea is sacred, so moving, that whether it is a good idea or not is simply never considered. The machine is important only because of what it produces. It is a super-tool. No designer in the past has glorified the tools with which worked, nor

has he taken from their shapes motifs for a new style of decoration. And yet the tools with which handcraftsmen work have shapes that are nearly always comely. Tools are not ends in themselves. Machines are servants, and so far men have been very bad masters for them.

H. L. Mencken

(in "The New Architecture.")

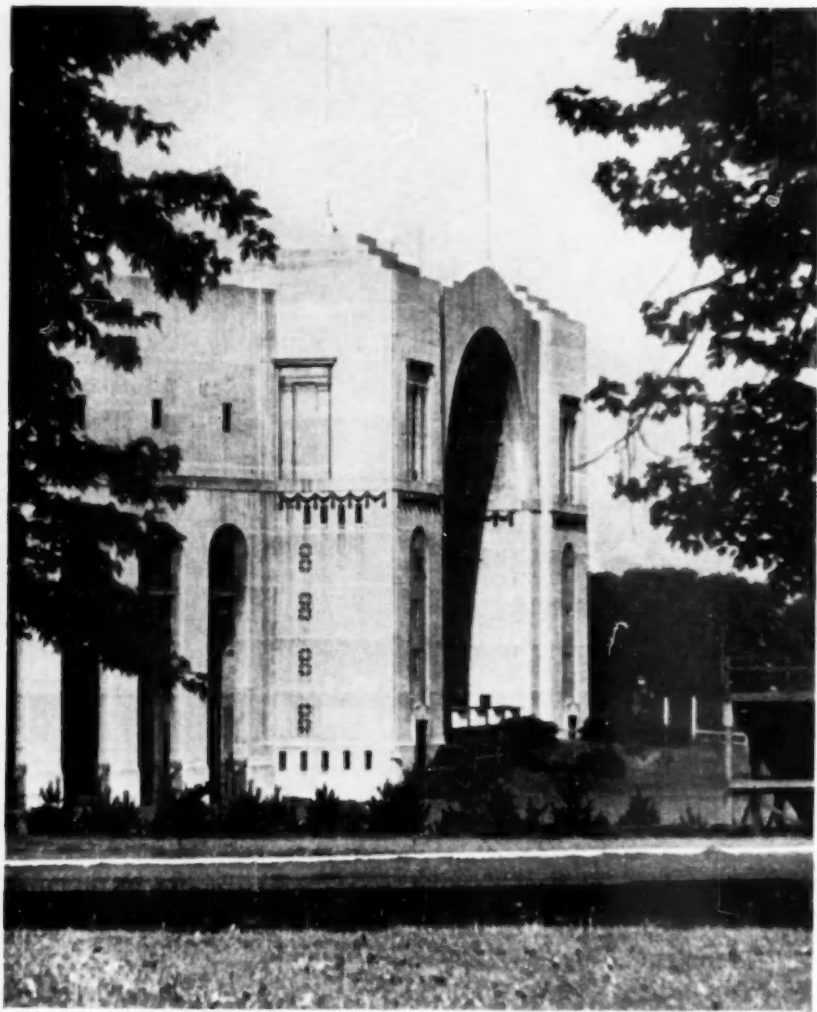
THE EIGHTEENTH - CENTURY dwelling house has countless rivals today, but it is far superior to any of them as the music of Mozart is superior to Broadway jazz. It is not only, with its red brick and white trim, a pattern of simple beauty, it is also durable, relatively inexpensive, and pleasant to live in. No other sort of house better meets the exigencies of housekeeping, and none other absorbs modern conveniences more naturally and gracefully.

Why should a man of today abandon it for a house of harsh masses, hideous outlines, and bald metallic surfaces? And why should he abandon its noble and charming furniture for the ghastly imitations of the electric chair that the Modernists make of gas-pipe? I can find no reason in either faith or morals.



PROVIDENCE WASHINGTON INSURANCE COMPANY BUILDING
PROVIDENCE, R. I.

A successful effort in achieving neighborhood harmony.
PERRY, SHAW & HEPBURN, ARCHITECTS



OHIO STADIUM, NORTH ENTRANCE
COLUMBUS, OHIO

HOWARD DWIGHT SMITH, ARCHITECT
CLYDE TUCKER MORRIS, ENGINEER

Photograph by Ohio State University Dept. of Photography

*Journal
The AIA*

In the series of
architects' fa-
vorite details

Architects Advise on City Planning

By Harold R. Sleeper, F.A.I.A.

ALL CHAPTERS covet a chance to advise their local agencies on questions of planning and zoning. The New York Chapter has seldom been asked for such advice. Our members have persistently appeared at hearings, often to object ineffectually to some proposal, and less frequently to support a worthy change in our laws.

So last year, the New York architects were stunned, but elated, to receive a personal letter from the Chairman of the New York City Planning Commission, inviting us to form an advisory committee to assist the Commission and its Consultants to study a revision of the Zoning Resolution.

This metropolitan area is different from most other regions in that we have five chapters and two local societies in the City. Representatives of these organizations work together on local matters in the "Joint Committee." So it was this Joint Committee that was asked to select members from their constituent organizations to form the Architects' Advisory Committee to the City Planning Commission.

It was also good news to hear

that the Planning Commission had engaged as Consultants the firm of Harrison, Ballard & Allen (N. Y. Chapter member Mr. Ballard) to study rezoning and make recommendations for a new Zoning Ordinance.

Some of the fourteen members of our Committee wondered if this setup might not result in just another "paper committee" whose names might look well on the lists but whose advice would never be sought.

Such doubts were entirely dispelled at the first meeting. We were invited to sit with the Commissioner, his staff and the Consultants. Here we found that a frank discussion was in order and that the architects' opinions were not only welcomed but were to be carefully considered.

After the first meeting, A.I.A. chapter committees were asked to consider the entire question of zoning. Later the New York Chapter held a meeting to give all members an opportunity to express their views. The various recommendations were reviewed and codified by the Advisory Committee for presentation to the City Planning

Commission at the following meeting. These were gone over in detail and almost all of them were accepted in principle. They have since been incorporated in the Consultants' proposals.

While the Commission was meeting with the architects, the same procedure was under way with eight other city-wide committees, all very representative and directly interested in zoning. These committees are: Employment Statistics (Labor & Employers); Airports and Surrounding Areas; Engineering (The architects' committee has had joint meetings with the Engineers); Health and Hospitals; Real Estate; Housing; Railroad; Wholesale, Retail and Warehousing.

The wisdom of calling on interested citizens including architects for advice should pay off when the proposed new Zoning Resolution finally appears for enactment. In fact, it has already been influential in preventing the stalling of this entire study.

The Consultants' first assignment was to make a survey of existing conditions throughout the five Boroughs and to reach some preliminary assumptions as to advisable changes in the present Zoning Resolution.

It was never deemed possible for the Consultants to complete their work within the tenure of their one-year contract. It was assumed that the City would renew the contract for the second year. Yet as the terminal date neared, no funds had been voted. Bob Moses vocally pooh-poohed the whole matter of rezoning as a waste of City funds. It was evident that the study would die unless pressure was applied.

The New York Chapter went on record urging the continuation of the study. At the New York Chapter's dinner, Arthur Holden gave a rousing answer to Bob Moses. It was most gratifying to find that the real estate interests jointed the protesters. Direct letters to the City officials, plus a good deal of press publicity, undoubtedly influenced the timely renewal of the Consultants' contract.

This year the Committee will again assist the Planning Commission and their Consultants during the final drafting of the law and the making of a new map. This work will involve countless hearings to insure a law and a map which will finally pass the City Fathers.

The rezoning of New York City is of more than local interest. When

the present Zoning Resolutions were adopted some thirty years ago they were considered a model. In fact, they have been widely used ever since as the standard in adopting resolutions, far and wide.

Although these laws served well their pioneering purpose years ago, they are admittedly obsolete now. Few architects can interpret their meaning, and officials charged with their enforcement are far from pleased with their task of trying to dig decisions out of a maze of amendments tacked onto a law which was complicated and confusing at its inception. We need a clean sweep of both the law and the maps.

New zoning, now in New York City, would again serve as a model for the many municipalities whose ordinances are woefully outmoded. One major defect is that the law was not conceived with any regard for large-scale developments. Architects and owners now have to refer to three sets of maps—one for each—of "Use," "Height" and "Area," which makes for some 184 different possibilities on a specific lot.

Map amendments occur so frequently that unless someone in the office is charged with the pasting on of these changes, the maps become dangerous to use. Even with

a total of 1400 amendments to date, these can never keep pace with the growth and change in this City since 1916.

The Consultants are proposing one single map to combine bulk (Height and Area) and Use, with a simple, positive law which would allow for the proper development of large sites.

New zoning ordinances are subject to a rash of amendments, soon after their enactment, when they are applied to actual projects. The Civic Design Committee of the New York Chapter has offered to test the proposed Resolutions by applying them to various typical buildings now under construction or being planned. The Planning Commission and their Consultants have accepted this offer and it is hoped that the Arnold Brunner Scholarship may be used to finance this study. It is assumed that this study will be directed by the Architects' Advisory Committee.

By an analysis of these comparative zoning laws applied to specific buildings on specific sites, results can be tested and any changes deemed necessary may be incorporated in the Zoning Resolution before its adoption, thus avoiding the need for many early amendments.

At last the architects of New York have been considered as assets in the framing of new laws relating to building! We are hoping

that our contribution will be of sufficient merit to lead other municipalities to call likewise on their architects for advice.

Vicarious Loafing

By Edwin Bateman Morris

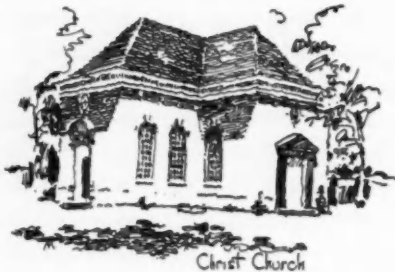
AS THE END of August approached, it occurred to me (as I had not been thinking of it for a long while) that I was tired of it all and wanted to rest. After one has had a full Washington summer, complete with wilted-collar episodes, processes of picking up papers and postage stamps with his wrists, and shoes filled with perspiration running down from the upper torso, he feels as though he has had all of it it is humidly possible to stand.

So I planned a vacation. I felt that an architectural vacation is always best; and arranged to go down to a spot where Carter's Creek flows into the Rappahannock

and the Rappahannock flows into Chesapeake Bay. It promised to be refreshing to view such quantities of liquid and none of it running down the back of your neck.

The architectural part was that this spot contained the quaint little Greek-cross Christ Church, built in 1732. As time went on in the preparation for this hegira, it became apparent that there were other architects who felt that they too had gone through enough—what with the stock market hanging fitfully in the low eighties, the thermometer in the high nineties and their golf scores in the high one-hundred-and-eights and one-hundred-and-nines.

So these architects explained the philosophy of resting. You couldn't really rest all by yourself. You had to have someone—several—with you to help you. In corroboration, they mentioned the very wealthy of the 'nineties, who were so rich they couldn't go through the process of doing noth-



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ing fast enough, and hired footmen to sit up front with arms folded and help them loaf.

This all seemed reasonable. So I telephoned the hotel that is at the junction of this Carter's Creek and the river and explained that I could rest better with expert assistance; and it seems that they brushed aside lines of expectant applicants and placed certain quarters at our disposal, for expert loafing and other architectural practices.

Thus, having locked all offices and removed all telephones from their cradles, we rolled down to this Tides Inn, which we graced as only architects can who are slightly tired and have that aristocratic ennui showing on patrician faces.

This locality had been recommended by Ed Donn; and seconded by Horace Peaslee, who supported his point of view by sketches and other information stowed away in a very comprehensive file. If I ever had to write a biography of an architect, I hope he has his past life and experiences photographed and filed away as handily as has Horace.

It seems that this tidewater territory was, in the early Colonial days, the property of a gentleman

who has rattled down through history under the title of "King" Carter. The origin of this cognomen is obscure. There is the thought that it may have originally been applied to his father and then handed down. Color is lent to this by a certain resemblance in his father's mode of life to that of Henry VIII, since there is in the floor of the nave of Christ Church a slab commemorating the successive distaffship of five wives, who are listed as Jane, Elinor, Ann, Sarahye and Sarah, "which were all his wives sucksessively and dyed before him." The slab itself is well preserved and is a splendid job of fine architectural lettering. But a more plausible explanation is the simpler one that this Carter, being the owner of some forty thousand acres of land and twelve hundred slaves, was by common consent conceded to be monarch of all he surveyed, and was so spoken of.

This Christ Church that he built has a patrician simplicity, though its entrance motives with their pulvinated friezes and its skyscraper pulpit are suddenly very assuming in design intent. There is evidence of reconstruction—allegedly in 1866—which is not fully in the spirit of the early

craftsmanship. Julian Berla and Henry Saylor, who had been on an earlier expedition to this place and who are keen and sensitive observers, were disappointed in this monument, feeling that it did not have the authentic charm of, for instance, the Bruton Church in Williamsburg. I sympathize with that point of view, yet I was pleasantly and sentimentally carried back.

Horace Peaslee, a while ago, found here a fragment, a bit of carved laurel, that had somehow been removed from the church and was being used as a doorstep or something. It was so well worked out and executed that he later used the detail deathlessly on one of his buildings. I poked around, found no carved laurel, just poison ivy.

Inside the church I was completely transported, sitting in one of the box pews looking up at the wine-glass pulpit. For many years I went to church at the old St. David's at Radnor near Philadelphia; and there is brought to me in both simple structures the same conviction of an earlier day.

In one of the pews were exhibited some materials salvaged from the first church built on the same site in about 1670—hand-made brick, wood and sandstone,

not of this locality and labelled cautiously "Irish marble," which might reasonably have come over as ballast.

I was especially interested in these materials since some years ago while on one of those personally-conducted tours about Williamsburg, I discovered in one of the rooms of the Capitol a book about pirates in early America. This, absenting myself from the disciplined horde in a highly irregular and indefensible manner, I stopped to read. Before an indignant bepannied lady, aghast at this clear evidence of desertion, appeared to herd me back into the fold with the ninety-and-nine, I had a pleasant time reading about a seventeenth-century pirate who was reputed to have made a cache of valuables in the nave of a certain Christ Church off Chesapeake Bay, under a square of "thin bryck."

At the church, therefore, I naturally looked carefully for trace of this material. But there appeared no substantiating evidence of what would have been the first use in this country of quarry tile.

It was a pleasant place at which to be ably assisted in seeking relaxation. The hotel is a good conspirator in this, offering pleas-

ant surroundings, superlative cooking, and a distant scenic surrounding reminiscent of early Colonial water-transport days. Complete rest came to



all of us, proving what can be done when many unite to seek a laudable result. However, since then I have become tired again.

Are We Preparing Future Architects for the Profession?

By R. Gommel Roessner

ASSISTANT PROFESSOR OF ARCHITECTURE AND PLANNING, UNIVERSITY OF TEXAS

A WELL-KNOWN ARCHITECT made the statement at the Houston meeting of the Intercollegiate Schools of Architecture that he would rather take into his office a person totally untrained than employ a graduate from our present-day school of architecture. His reasoning behind this assertion lay in the fact that the average architectural student is totally untrained to assume his position in the profession, being groomed for only one phase of the profession, namely, that of design. To this statement I must take exception.

I look at the picture of architectural education not from the prospectus of an educator, but rather from that of an architect who has left his practice to enter the field of architectural instruction. A few of the architectural schools still adhere to design, and design alone, as the single-track approach to a comprehensive architectural education. This was the pattern that was established not many years ago under the Beaux-Arts Institute of Design, when the Pantheon, the Supreme Court Building and other monumental

types of problems were the vogue. However, how many architects of that era realize what is being attempted at a number of progressive architectural schools throughout the country in the training and advancement of the student toward the architectural profession?

The road that an architectural student must travel is not on the path of design alone; he must progress in a parallel course with construction and esthetics. By this is meant the correlation of the esthetics with the practical application of materials and construction methods. Therefore, we see that the architectural curriculum must be divided into two complete phases of instruction, with neither overshadowing the other, but each of comparable importance, with a committee and chairman in charge of each section for correlation. There are those who fear that this approach will lead into the territory of a trade school, but, on the contrary, this will strengthen the design section of the curriculum by the insertion of the "practical" approach of the architectural profession.

Therefore, all courses of the curriculum will fall under one of

the two heads. The design section will have under its jurisdiction all related subjects pertaining to the esthetics of architecture, namely, color, history, interior and abstract design and, of course, architectural design, etc. The construction section will concern itself with the professional practice courses, materials, structural and mechanical branches, working drawings and general office procedure, etc. However, to insert a strong construction phase into the curriculum in conjunction with the equally strong design section is not enough. The secret for a successful curriculum in the school of architecture is the correlation of the two phases, each supporting the other. The challenge to the schools of architecture today is not to train architectural designers alone, but future architects.

To create good contemporary architecture one must develop a basic background of structures and materials, with their advantages and limitations, before methods and materials may be used intelligently in an architectural composition. Esthetics and construction must go hand in hand if we are to propagate truly functional contemporary architecture.

1950 Honor Awards Program

THE SECOND ANNUAL AWARDS PROGRAM is now being prepared by the Committee on Honor Awards and the Department of Education and Research. Designs for the following three building types will be considered in 1950: residential, commercial and religious. All entries shall be buildings designed by practising archi-

itects of the United States which shall have been completed since January 1, 1945. The buildings may have been erected anywhere. Judging will take place at the 1950 Convention in Washington, D. C.

A notice giving explicit details will soon be sent to every A.I.A. member.

News from the Educational Field

THE UNIVERSITY OF CALIFORNIA announces that William Wilson Wurster, who has been Dean of the School of Architecture and Planning at M.I.T. since 1944, has been appointed Dean of the School of Architecture and Professor of Architecture on the Berkeley Campus. Dean Wurster succeeds Warren C. Perry, who resigned last June but is serving until his successor can replace him. Dean Perry will remain in the school as Professor of Architecture.



THE BEAUX-ARTS INSTITUTE OF DESIGN in cooperation with the Tile Council of America, announces two competitions open to architectural students. Four awards are to be made for the design of a children's tuberculosis sanitarium; drawings due May 29.

Two awards are offered for a nine-hour sketch of an end wall for a flower shop; drawings due April 17. Further information is available from The Beaux-Arts Institute of Design, 115 East 40th St., New York 16, N. Y.



COLUMBIA UNIVERSITY'S School of Architecture offers three fellowships to qualified graduates of the school: The Schermerhorn Fellowship, The McKim Fellowship, and The Perkins and Boring Fellowship. Each of these is awarded every third year, this year being the Schermerhorn's turn, with a stipend of approximately \$1500. Further details as to availability and requirements may be had from Dean Leopold Arnaud, 405 Avery, Columbia University, New York 27, N. Y.

THE ILLINOIS INSTITUTE OF TECHNOLOGY announces that the Institute of Design has become its Department of Design. Architectural students will be permitted to transfer to Illinois Tech's Department of Architecture, which will have the only course in that subject of the two former institutions. L. Mies van der Rohe continues as Director of Illinois Tech's Department of Architecture. Serge Chermayeff is now Director of the Department of Design.

THE NORTH CAROLINA STATE COLLEGE School of Design announces the return of Lewis Mumford as Visiting Professor of Architecture for a second year, and the appointment of Fred N. Severud of New York to a similar position in the School for 1949-50. Visiting lecturers during the current year will be Leo Katz, Eero Saarinen, William W. Caudill, Alonzo J. Harriman, Thomas Church, R. Buckminster Fuller, Richard J. Neutra and Frank Lloyd Wright.

Architectural Exhibit of School Buildings

THE November BULLETIN of The A.I.A. includes an entry blank for the use of A.I.A. members in submitting architectural exhibits of school buildings to the annual conference of the American Association of School Administrators, Atlantic City, Feb. 25-Mar.

2. Pages 21 and 22 set forth the procedure to be followed by all entrants. Additional entry blanks may be obtained from the A.A.S.A., 1201 16th St., N. W., Washington 6, D. C.

All blanks must be submitted by January 15, 1950.

Calendar

January 9, 1950: Executive Committee of the Union Internationale des Architectes meets in Cairo, Egypt.

January 11-12: First research correlation conference of the new Building Research Advisory Board, an agency of the National Research Council, Washington, D. C. The conference will consider climatological research and its effect on build-

ing design, construction, materials, and equipment.

January 15: Closing date for the competition being held by the Timber Engineering Company for designs of an eight-family, garden-type apartment house.

January 16-19: The First Plant Maintenance Show, in the Auditorium, Cleveland, Ohio, in con-

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nection with a four-day Conference on Plant Maintenance Methods.

January 21, 22: North American Conference on Church Architecture and the Church Architectural Guild, Neil House, Columbus, Ohio. Exhibit of Church Architecture, Arts and Crafts by Interdenominational Bureau of Architecture and manufacturers, Neil House, January 2 to 25.

January 23-27: Southwestern Air-Conditioning Exposition, State Fair Park, Dallas, Texas, in connection with the Annual Meeting of the American Society of Heating and Ventilating Engineers.

February 19-23: 6th Annual Convention and Exposition of the National Association of Home Builders, Hotels Stevens and Congress, Chicago, Ill.

March 8-10: 36th Annual Convention of Michigan Society of Architects, Hotel Statler, Detroit, Mich.

March 28-31: National Plastics Exposition, Navy Pier, Chicago.

April 10-16: VII Pan-American Congress of Architects, Havana, Cuba.

April 22-29: Historic Garden Week in Virginia, under the auspices of The Garden Club of Virginia.

May 10-13: Eighty-second Convention of The Institute, Washington, D. C.

June 7-10: Annual Conference of the Royal Institute of British Architects, Bristol, England.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.



MORE ON CRIBBING

BY GUY STUDY, F.A.I.A., St. Louis, Mo.

AS WAS TO BE EXPECTED, the paper "Shall We Crib?" brought to the author numerous letters of varying comments, from which it is clear that many architects are apparently impatient with evolution in the arts, and, to satisfy personal vanity, would strive for originality. Unable to see the

forest for the trees, for some men a Doric column put to any use whatsoever becomes plain copying, no matter if the column helps form the chief motive of a doorway or a church tower which has no exact prototype. These men fail to realize that all creative art is built upon foundations already laid,

and that it is seldom safe to break too far away from the past.



It would perhaps be well if all architects would read Harvey Breit's column in the October issue of the *Atlantic*. Discussing the Melville revival Mr. Breit writes: "It is to 'Moby-Dick' that the critic and the critical reader voyage again and again. It is the magic, the work of art, the one American novel that in scope, in weight, in depth, in drama, has no master . . . Moby-Dick belongs in the true and momentous realm of great art." Examining the book by Howard P. Vincent entitled "The Trying-Out of Moby-Dick," Mr. Breit maintains that Mr. Vincent "demonstrates beyond any measure of doubt that Melville leaned heavily and consistently on

at least five books," in writing "Moby-Dick."

And continuing, we quote from Mr. Breit's column: "T. S. Eliot once wrote that the immature poet imitates and the mature poet plagiarizes. Goethe to Eckermann, before Eliot, said: 'If you see a great master, you will always find that he used what was good in his predecessors, and that it was this which made him great.' Melville, when he wrote 'Moby-Dick,' was both mature and great, and so acted: he borrowed and lifted, plagiarized and used."

The men of the modern school of architecture might well ponder these words of Mr. Breit. Then, perhaps, they will realize that to reject the historic styles is to kill the vital spark, the germ that made all of the art of the past great.

SICK BENEFITS FOR THE OFFICE FORCE

BY W. H. TUSLER, Minneapolis, Minn.

PROBABLY some office has worked out a satisfactory system for paying sick benefits. If so, it would be helpful to some of the rest of us if that system could be more widely known.

Our system, which is not perfect by any means, is as follows: After an employee has been with us for three months we will, excluding the first week of illness, pay his or her salary or the sum of \$50 per week, whichever is the lesser amount, for a period of

thirteen weeks in any 12-months period. The time lost in the waiting period of one week can be taken as vacation, deducted from salary, or made up over a period of time.

Making up this time presents complications, as for men in the lower-income bracket, who receive time and a half for overtime, must receive time and half for any time over 40 hours in any one week.

The complication is that time lost in one week, if it be not made up during that week, would in-

crease the number of hours in the week in which it was made up to more than 40 hours, which would require payment of time and one-half for the made-up hours. It

may be that some other offices have ways of overcoming this difficulty or a different method of paying sick benefits, and information on the subject would be welcomed.

ILLUSTRATIONS FOR THE JOURNAL

By C. GODFREY POGGI, Elizabeth, N. J.

I HAVE NOTED your editorial comments on the subject of illustrations for the JOURNAL. Personally, if I may add my penny's-worth, I feel that there should be no illustrations. Archi-

tefacts are like children. Give a child a book and he will at least read it in part, but give him a book and a toy and he will play with the toy and throw the book away. Illustrations are the toys.

"THE STUDY OF ARCHITECTURE AS ART"

By WILLIAM GRAY PURCELL, Pasadena, Calif.

WHY SHOULD Mr. Study have difficulty with Mr. Rannells' very simple and clearly stated thesis? Louis Sullivan's metaphor, which starts with the potent seed and follows its expansion and articulation until it reaches the boundary between that space which it is able to organize, and all other space, is ordinarily for me a more useful intellectual tool, than is Mr. Rannells' concept of a condensing space, finally crystalizing as organized actuality. But one must at once concede that Mr. Rannells' cosmic process had to take place before the potent seeds could exist to father further forms.

There certainly is nothing obscure in the language by which Mr. Rannells communicates his competent idea.

Perhaps it would help Mr.

Study if he would try to define Floor—Wall—Roof.

That attempt, difficult as he would find it, might clear away some of the tokens, of tokens, of tokens, dumped upon all of us by American bozart, and which this writer, no less than Mr. Study, is still struggling to deterge.

To seriously discuss "using" the appearance values of some past building—or to propose some process of tampering with the integrity of past architectural values, patterns and elements in order to supply some vague and undefinable quality called beauty to an as yet unestablished building is to turn dialectic back to the silliness of the 1900 sophistries.

Surely we are not obliged to fight that inept battle all over again, right out in front of Sculptors, Novelists, Dramatists, Acro-

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bats, Milliners and other creative artists. Architects must still look sharp if they are to reestablish their battered prestige in the world of critical scholarship.

As to Mr. Study's reversion to the futile and now wholly discredited 1900 pattern of "style" syllogistics as applied to the incredible "design" concept of that applique era, may I recapitulate the belief most generally accepted today by most creative artists:

¶ In so far as contemporary building appears as a style it is not architecture.

¶ In so far as buildings of the near and remote past were—at the time they were built—a Style Form concept, they were not architecture.

¶ STYLE can be a useful scholar's word. It is correctly used to denote those material and actual factors (usually but not always appearance factors) by which the continuity of the building art can

be arbitrarily broken into categories for easier identification and cataloguing.

¶ STYLE is unrelated to any creative process and the word has no communication value until a given process has materialized.

For the past forty years I have written, and discussed in public meetings the implications of these simple facts. I have found them easily understood by lawyers, teachers, business men, housewives, and students. Just why architects, of all classes, should have continual difficulty in finding their way about in the normal flow of good thinking needs more attention by practical thinkers like Mr. Rannells, if he is to accomplish his useful objectives.

"Not what I said, but what you heard." That's our problem in writing and speaking. It is no different in communicating the Word which is a living building.



SIR PATRICK ABERCROMBIE ACCEPTS

From a letter to President Walker

I WOULD LIKE you to convey to The Institute my feelings of pride and gratitude that I have been selected by The Institute for the award of your Gold Medal. This is the greatest honour that could have been paid to me and it will give me equally great pleasure

to visit your Convention in May, 1950, to receive it.

I imagine that you will expect me to give a verbal thanks on that occasion and so I will say no more at present, except again to repeat how sensible I am of the honour which you have paid me.

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The Editor's Asides

THE WASHINGTON-METROPOLITAN CHAPTER is taking some pride in its memory. True, there is somewhat of a time lag in this memory, but it does function. About seven or eight years ago the Chapter started marking the termination of its presidents' terms by giving each incumbent a suitably inscribed cigarette box or something of the sort, presented and acknowledged with fitting ceremony. It is a pleasant custom. But here's where the memory comes in. President Harry Barrett and his executive committee began to worry about the Chapter presidents who, serving before the present custom had been started had received no memorialization of their services. So, a grand ceremony of restitution was planned, coralling all the living ex-presidents and presenting each with an appropriately inscribed gavel. Edward W. Donn, Jr., F.A.I.A., is the dean of this distinguished company, having been president of the Chapter in 1907—forty-two years ago. It is somewhat of a time lag. I wonder, however, whether any of the other chapters of The Institute can produce an ex-president from the first decade of the century.

AT THE RISK OF LÈSE MAJESTÉ, a term that originated in the recent West Virginia meeting might be repeated. The Institute's high brass was present in force; also such revered ex-presidents as Raymond Ashton, James Edmunds, Jr., and Douglas Orr. A generic name for these gentlemen—probably originating in the fertile mind of Cy Silling—became generally accepted at White Sulphur Springs as The Tarnished Brass.

THE JOBS people think up for themselves form one of the astonishing phenomena of even this complex age. For instance, the Smithsonian Institution has just completed cataloguing the world's termites. Perhaps some have been overlooked, but roughly there are 1,932 species definitely tagged by Dr. Thomas E. Snyder. Personally, I have long had a great respect for the termite—without regard for the particular species to which he might belong. But I am shaken in this respect in learning from the Smithsonian's report that the termite owns a kinship with the cockroach. True, this kinship is distant—some 30,000,000 years—but I should think the termite

would properly resent having this family skeleton dragged out into the open.



WITH THE PASSING OF THE MONTHS, The Institute's deep sense of loss in the death of Branson Gamber becomes even more keenly felt. There have been a number of suggestions that a memorial of some kind would express in slight degree The Institute's great debt to its former State Association Director. At the recent semi-annual meeting of the Board of Directors it was directed that The Institute indicate its intention of accepting and correlating gifts from the members for this purpose.



THE WHITE PINE MONOGRAPH SERIES is a name familiar to the architects and students of a maturing generation, and it arouses a nostalgia that probably would be considered by the more recent product of the architectural schools as shameful as an appetite for the five-cent novels of Nick Carter. Nevertheless, as a well-illustrated and well-detailed record of early architecture in this country, the Series is a historical docu-

ment which is unique and irreplaceable. For those whose sets are incomplete, a recent letter from Russell F. Whitehead is of interest. As the originator and publisher of the Series, he has recovered and made available the existing stock of unsold copies. It is not complete, of course, but there is the chance that one may fill out one's set. Incidentally, the market value of a complete set of the Monographs is now about \$200. Russell Whitehead's address is 615 East Lead Ave., Albuquerque, N. M.



THOMAS HOLDEN, that master of statistics, talking to the California Council of Architects in October, compared 1929 with 1948 in respect to our national income and the way we spent it. Allowing for 20 percent growth of population and the 40 percent jump in the consumers' price index, we spent last year the round sum of \$43 billion more than in 1948—a rough measure of improved consumption standards. Something over half of this was spent in eating, drinking, and being merry. Are we, as a people, the happier for it? The observable evidence says No.

skylines...



by *Otis*

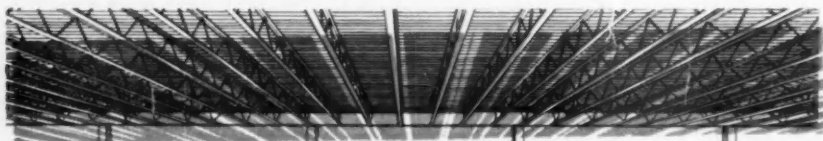
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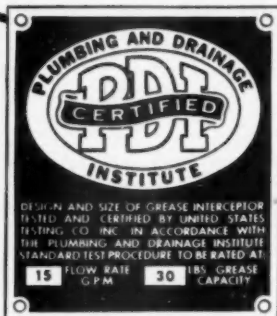
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For complete grease interceptor dependability, be sure that the total gallon capacity of the fixture does not exceed $2\frac{1}{2}$ times the tested and approved gallon per minute flow rate (GPM) of the connected interceptor. (See listing below)

Maximum Gallon Capacity of Fixture	Boosey Grease Interceptor Required	G.P.M. Flow Rating	Grease Retention Pounds
25	1508-B	10	20
37½	1508-C	15	30
50	1508-D	20	40
62½	1508-E	25	50
100	1508-G	40	80

Send for Special Literature on Larger Capacity Boosey Cast Iron Grease Interceptors.

NORMAN BOOSEY MFG. CO.

Division American Skein & Foundry Company

420 NORTH LA SALLE ST.

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